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ABSTRACT

The purpose of this report, arising out of a conference, is to provide guidelines for curriculum development in the occupation cluster designated by the Center for Occupational and Adult Education of the Office of Education as "the fine arts and humanities." The scope of the categories discussed are: (1) career, (2) work, (3) values, (4) institutions, and (5) occupations and careers. From this discussion evolved seven major policy recommendations: (1) establish a Commission to Reform Aesthetic Education; (2) expend serious efforts to strengthen teacher preparation programs; (3) plan to help graduate programs in higher education to train cultural service specialists; (4) identify the problems of cultural leadership; (5) prepare a handbook of cultural service occupations or curriculum units on illustrative occupations and careers in the arts and cultural services; (6) find a balance between general and career education; and (7) give attention to an adequate system of cultural data collection. Forty pages of appendixes provide additional recommendations of conference participants, a discussion of a cultural service employment questionnaire, a list of the conference participants, and a conference agenda. (BP)

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THE ARTS AND CAREER EDUCATION:

TOWARD CURRICULUM GUIDELINES

Final Report
Grant No.: OEG-0-73-2738
Project No.: V357001

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Bureau of Educational Research and
Department of Educational Policy Studies

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April 15, 1974

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Preface

The Final Report is modest in length inasmuch as the principal document produced by the project has already been delivered to the Curriculum Center for Occupational and Adult Education, that is to say, 3,250 copies of the October 1973 issue of the Journal of Aesthetic Education (Vol. 7, No. 4). This issue of JAE contains the major papers presented at the Conference "The Arts and Career Education: Toward Curriculum Guidelines," held at the University of Illinois on June 27, 28, 29, 1973.

The document at hand consists primarily of a revised and expanded version of the Conference director's recommendations published in the above issue. Ideas for additional recommendations have been derived from three post-conference activities: (1) receipt of recommendations from Conference participants; (2) information from a Cultural Service Employment Questionnaire; and (3) recommendations from members of cultural organizations interviewed by the Conference director.

Ralph A. Smith

Acknowledgments

I wish to acknowledge the valuable assistance of Ms. Marcia Harms in the preparation of this report. In addition to other duties, she is the principal author of the first appendix. Mr. Leonard Lingo was responsible for tabulating questionnaire data discussed in the second appendix, and Mrs. Glenda Rhoads is owed a debt of gratitude for her competent typing and management of other technical matters.

The Arts, Cultural Services, and Career Education: Recommendations for Curriculum Work

The purpose of these remarks is to provide guidelines for curriculum development in the occupational cluster designated by the Center for Occupational and Adult Education of the Office of Education as "the fine arts and humanities." The guidelines have been developed in response to the conditions of the conference grant.[1] Officials authorizing the grant have expressed an interest in knowing what might be done to cultivate an awareness and understanding of occupational and career possibilities in the fine arts and the humanities, especially in the elementary and secondary years (K-12), and beyond into at least two years of post-secondary schooling, which is to say primarily into the community college. It was suggested that not only might illustrative occupations and careers of the cluster in question be described, but also minimum skills and qualifications. Occupations that require less than a four-year college degree for job entry are of special interest. Further realizing that curriculum work must start somewhere, it was requested that priorities be recommended.

The recommendations in this Final Report partially fulfill the stipulations of the grant and the expectations of those who awarded it--partially, because more time and study than the grant permitted would be needed to attend to all of the tasks just listed. Moreover, this discussion exploits the Office of Education's wise practice of not enforcing precise compliance with its policy preferences. The discussion herein, therefore, does not address itself straightforwardly to the nature of occupations and careers in the arts and humanities. Rather, pertinent occupations and careers and an educational concern with them are located in an analysis that proceeds on the

one hand from the perennial task of schooling to help persons discover and cultivate their distinctive humanity, and on the other from new demands being placed on schools by the emerging society. This does not mean that two important themes of career education--careers and work--are not retained. However, they are retained in distinctive ways. For example, instead of using the expression "career education," the term "career" will appear in the expression "the human career." Here the educational questions turn on the arrangements which help persons to become human and humane. Further, the term "work" will be initially understood in the sense in which Ernst Cassirer defined it in his classic An Essay on Man. That is to say, work will be initially construed as "forms of human culture"--as language, myth, religion, art, science, and history. According to Cassirer:

> The philosophy of symbolic forms starts from the presupposition that, if there is any definition of the nature or "essence" of man, this definition can only be understood as a functional one, not a substantial one.... Man's outstanding characteristic, his distinguishing mark, is not his metaphysical or physical nature--but his work. It is this work, it is the system of human activities, which defines and determines the circle of "humanity." Language, myth, religion, art, science, history are the constituents, the various sectors of this circle. A "philosophy of man" would therefore be a philosophy which would give us insight into the fundamental structure of each of these human activities, and which at the same time would enable us to understand them as an organic whole.[2]

Theorists of career education would do well to entertain these conceptions of career and work, to interpret education as the initiation of persons into significant forms of human culture which over time have generated a variety of distinctive jobs, occupations, and careers. As one example of the relationship between a form of human culture and specific occupations and careers, it may be pointed out that the significant forms and values

of aesthetic culture are characteristically embodied in artifacts called works of art whose existence, appreciation, and preservation presuppose creators, cultural institutions, and audiences, in short a kind of "artworld." And it is when one attends to the aesthetic form of human culture as an artworld, or as an institution, that one locates opportunities for work in cultural fields--ranging from the calling of the artist (not usually called a career or occupation) to the activities of teachers, museum workers, and cultural administrators.[3] There is a further consequence that in approaching occupations and careers in cultural fields in this way the special values and benefits of the aesthetic form of human culture will not be lost sight of. For unless persons employed in cultural service fields have an understanding and appreciation of aesthetic culture, they may not only fail to improve the conditions for cultural life in society, but actually do harm. At least one study, for example, has recorded responses to a questionnaire which lamented the fact that cultural administrators often have too little sensitivity toward art or cultural affairs generally,[4] although there are, to be sure, some noteworthy exceptions to this belief. Accordingly, the following sketch indicates the starting point and direction of the discussion in this report.

> *The Human Career* → *Work* (as significant forms of human culture, e.g., the aesthetic form of human culture) → *Values* (e.g., the distinctive values of each form of human culture and in the case of aesthetic culture, aesthetic values) → *Institutions* (e.g., the institutions of the artworld comprising the efforts of creators, cultural organizations, and audiences) → *Jobs, Occupations, and Careers* (e.g., the activities of painters, poets, performers, teachers of the arts, museum specialists, cultural administrators, etc.)

A few words are in order about each of the above categories--the human career, work, values, institutions, and occupations and careers.

The Human Career and Schooling

There are, as Cassirer implies, a number of ways to characterize the distinctively human, and this discussion has chosen to follow Cassirer's lead and conceive the nature of the human functionally, that is, in terms of the work accomplished by humankind, or what Cassirer called such generic achievements as language, art, science, religion, history, and myth. Ideally, it could be argued that formal education should strive to have students internalize each of these forms of human culture, but social and cultural forces will of course effect an imbalance among these sectors of humanity and create a value hierarchy. For example, it is clear that in the modern era science and its derivative disciplines have gained a dominating position in the hierarchy of human understanding.[5] Thus the "circle of humanity" of which Cassirer speaks, and which circumscribes the human career as evidenced in the various forms of culture, has become lopsided owing to the disproportionate energies expended on scientific and technological activities. This has produced a consequent strain on the other sectors. Now the scientific form of understanding is an exemplary illustration of human capacity and should be a source of pride and awe, its barbaric applications notwithstanding. Still science, like religion, history, mathematics and other forms of human culture, is merely one sector and not the whole of the circle of humanity. What science and other forms of human culture do not achieve in dealing with reality is achieved by other forms. What, then, does art, or aesthetic culture, one of the generic forms of human culture, contribute to human development?

The Aesthetic Form of Human Culture

Cassirer's study of art led him into analyses of the creative act, the work of art itself, and the appreciative response, the essence of which, he believed, consisted of an attitude of disinterested attention that afforded percipients a degree of intensification and illumination of reality compared to which ordinary life appears poor and trivial.[6] Cassirer's ideas have had an important influence on modern aesthetic theory, especially on that branch of aesthetics known as semiotics, and the brief discussion to follow, though it does not remain faithful to the details of his account, is nonetheless in rapport with many of its key emphases.

A number of contemporary educational theorists, building on traditional aesthetic theory and taking inspiration from the methods of modern philosophical analysis, are prescribing views which, sounding strikingly like Cassirer's definition of work, see education as initiation into worthwhile forms of human understanding.[7] Allowing for some variation in description, a typical list of such forms includes mathematical, scientific, historical, aesthetic, ethical, and religious understanding. Generally there is no specific mention of a "humanistic form of understanding" inasmuch as all of the foregoing are forms of humanistic understanding. And this subsumption of forms of understanding under the humanistic explains a procedure adopted here. Hereafter references will not be made to "the arts and humanities" but only to "the arts," where "the arts" will be associated with (a) the creation of artifacts known as works of art, (b) the aesthetic form of understanding in virtue of which the aesthetic beings of works of art are rendered available, and (c) the institutional cultural complex in which one characteristically finds jobs, positions, and careers concerned

in one way or another with the creation, preservation, and distribution of works of art. However, consistent with the interests of the Center authorizing the grant, primarily b and c will be the subject of the following remarks. Finally, when referring to career education in the arts and humanities, the term "aesthetic education" will be used.

Since this is not the place to present a thorough discussion of the nature of aesthetic understanding, it will suffice to say that aesthetic understanding, like other forms of thought, has its own conceptual network, special criteria for judging goodness in its own domain, and distinctive modes of creative and critical thinking.[8] Humankind, in other words, does not live by mathematical or scientific form alone; it also lives by the aesthetic form of understanding. More than that, some theorists would insist that aesthetic understanding does not merely coexist with other forms but is a primordial way of dealing with life's happenings. For, it is claimed, it is only after we have experienced things dramatically and expressively (i.e., aesthetically) that we impose other modes of understanding on our perceptions. The aesthetic form of understanding thus exploits the basic human tendency to perceive the world anthropomorphically, as live with human emotions and vitality, and in so doing it perceives meanings not obtainable through other modes of understanding. There are those who would go still further and maintain that the aesthetic way of apprehending reality is exemplary, or ideal, from which it would follow that works of art, being especially suited to induce aesthetic experience, present ideal opportunities for acquiring a special kind of knowledge.

To recapitulate, it was proposed that career education be conceived broadly as education for the human career, or as initiation into the world of human work, which is to say as induction into the different forms of human understanding and culture. One of these forms was identified as the aesthetic with its unique kind of knowledge or meaning. Now, it may further be said that aesthetic experiences which yield distinctive meanings are worthwhile experiences; they are to be prized for they are productive of a human good. Consequently, those who learn to appreciate the arts and aesthetic objects generally, and who devote their leisure time to the pursuit of aesthetic experiences, are in touch with a domain of human value. The same could be said of persons active in some occupational capacity in the artworld and its characteristic institutions.

But the question can be asked whether aesthetic value is coexistive with aesthetic meanings which are embodied in works of arts. Is it possible that art is productive of still other values? This will depend on how we understand the notion of aesthetic value.

Aesthetic Value

How one conceives of aesthetic value depends on which of a clutch of aesthetic theories one wishes to subscribe to. Useful for pedagogical purposes is the instrumental theory of aesthetic value which holds that works of art (or practically anything, for that matter) are valuable to the extent that they are instrumental to, or make possible, significant degrees of aesthetic experience.[9]

And what is the significance of aesthetic experience? One answer to this question has already been supplied: aesthetic experience may be said to leave a residue, a special sort of knowledge or awareness of the world.

Aesthetic experience, however, may also have value as a process; that is, the having and undergoing of it may be said to be beneficial. This is because, as a type of experience, it tends to have a distinctive structural cast and expressive tenor. More specifically, aesthetic experience, that is, the feeling, subjective side of it, tends to be marked by an unusual degree of unity, complexity, and intensity. These qualities more than any others help to account for the pleasure and enjoyment obtained from aesthetic objects. And it is possible to assign a still further instrumental value to this state of being psychologically pleased by claiming that it contributes to the development of imaginative and sympathetic powers, or that it has a beneficent effect on mental health.[10] Why are such characteristics as unity and intensity important? One position would hold that in its wholeness and intensity aesthetic experiences offer a counterpoise to, or relief from, analytical modes of behavior and dull, humdrum activities. If so, this augments its value in an age that highly fragments and bureauacratizes so much of human existence. Put differently, aesthetic experiences of appreciable magnitude enhance the quality of life for the individual and, in their aggregate, constitute what Monroe C. Beardsley has termed the aesthetic welfare of a society.[11]

In other words, the individual and social values derived from aesthetic experience make aesthetic education a form of value education. They also serve to dignify and justify the various careers and employment opportunities available in the cultural service field, i.e., the artworld and the cultural institutions within it. Now, the point of having provided this larger context for career education in the cultural service field has been to try to forestall a single-minded preoccupation of career education policy

with jobs and occupations themselves, a preoccupation against which numerous educational writers have cautioned. For example, Burton Clark has written that:

> Since education faces many forces in complex societies, its adaptation in one direction may generate serious stress in another. The close link to the economy in advanced industrial societies turns education into a talent farm, a massive "people-processing" enterprise preparing manpower for the specifications of occupational demand and governmental blueprint.... When the educational system is hypnotized with occupational demand, it will also overlook the requirements of a man when he is off the job. Clearly, education must learn to contribute substantially to the use of free time. Yet the orientation to duty and the tight schedules of schools that prepare the young for bureaucratized work are antithetical to the sensibilities appropriate for leisure. Fixation on utilitarian study also renders art a frill in the curriculum, reducing the aesthetic experiences of the young and leaning on other institutions to sustain the arts in society.[12]

General and Career Education

Perhaps the relatively early funding of a conference on the arts and career education by OE's Center for Occupational and Adult Education is a tacit admission of Clark's belief, and at least one OE official has denied that career education constitutes an attack on the arts and the humanities.[13] But then a caveat can be entered even against Clark's remarks. True, aesthetic education can contribute significantly to the worthwhile and enjoyable uses of free time, but the need for aesthetic sensitivity should not be restricted to leisure time. The aesthetic wisdom available from works of art should inform numerous aspects of human existence. Not, to be sure, that one should cultivate an aesthetic posture toward everything--that would be aestheticism, an oversusceptibility to beauty or aesthetic qualities. Still, the universality of aesthetic wisdom makes the arts pertinent to human conduct generally.[14]

But if an obsession with occupational demand is a perversion of education, the other side of the coin must be acknowledged. Schooling ought to bear on the world of work and occupations in some significant and perceptible way. There should be some congruence. Indeed, to say that schooling ought to have such a bearing is simply to say that schooling ought to bear on reality, for what are jobs, occupations, professions, and careers if they are not part of the so-called real world? So let us acknowledge the point of career education theorists who plead for such relevance. The question turns on the nature of educational and occupational congruence, for it is apparent that there can be more than one way to construe such congruence.

Perhaps a lead can be taken from some current efforts to refashion general education in colleges and universities. The realms of public schools and institutions of higher education are different in important respects, and ideas for reform directed at one level should not be uncritically applied to other strata. But insofar as the problem is one of finding a balance between general and professional study, or between general and vocational education, the situations of the schools and higher education are not radically dissimilar. In fact, as one reads, for example, the proposed redirection of Columbia University's program of general education in the humanities, one is struck with the applicability of several of the proposed reforms to the public schools, especially to the secondary grades. How does Columbia intend to reform itself?

The report "University Directions II: A Program of General and Continuing Education in the Humanities," dated February 23, 1973, concludes with the following remarks:

> ...general education and disciplinary training must be thought of as complementary and parallel pursuits, not competing or divergent ones. The former view of general education as a broadening experience in the early years of college, followed by intensive specialization, must give way to a conception of general education as continuing in later years, and of specialized training as starting earlier, alongside of general education, for those ready to make that commitment. What we cannot yield to is the widespread pressure from both foundations and government to speed up the whole process and hasten the acquisition of degrees in a fewer number of years, very probably at the expense of any liberal education. There is room for--and indeed much to be gained by--advancing the practical employment of one's skills in professional work and teaching. But we cannot surrender liberal education to the demands for a speed-up in the production of technicians. Our approach to the problem should be not to speed up the assembly line but to get education off the treadmill of routine professionalism and onto the double-track of disciplined competence and humane learning.[15]

Substitute for "disciplinary training" the terms "vocational training" or "career training" and you have the emerging situation at the secondary level where efforts are being made, sometimes by state department mandate, to reorganize public school instruction under the rubric of career education. Accordingly, the relevance and wisdom of Columbia's proposals are almost self-evident. It is not, to repeat, that career education efforts are totally misguided or without rationale; the point of career education has been acknowledged so far as the problem of some kind of educational and occupational congruence is concerned. But so too, it was said, must a preoccupation with occupational education be resisted so long as it endangers the ideals of "disciplined competence and humane learning"--so long, that is, as it infringes on genuinely liberal and general education. To be sure, certain career education theorists, such as Rupert Evans, would seek to achieve just such a balance, and in their writings they construe career education as general and vocational studies. But the strong association of career education with job training unfortunately persists. A theory of

education conceived to further human careers on the other hand, so far as jobs are concerned, would have students understand the social system of jobs, their origins, institutional settings, and functions, as well as their potential for personal fulfillment or dehumanization. Again, such questions are not likely to receive sufficient study in an approach that is overly concerned with occupational information and clusters.

And so what is an appropriate educational response that would devote itself to the task of cultivating disciplined competence and humane learning without sacrificing either general or vocational studies? The following recommendations are a start toward providing such a response. The recommendations take the advent of career education as an opportunity to give fundamental thought to the reform of aesthetic education, to the creation of coherent and significant relations between general and career education.

Recommendations

1. In the special issue of the Journal of Aesthetic Education which contained an earlier version of this chapter, recommendations were cast in the form of activities which might be undertaken by a commission charged with finding a balance between general and career education, which might be called a Commission to Reform Aesthetic Education. The first recommendation of this report, therefore, is that some thought be given to the establishment of such a Commission. Once established the Commission, after agreeing on an agenda, would proceed to initiate trial reform efforts. It is suggested here that initial consideration be given to reform at the secondary level, especially in grades 10, 11, and 12, and in two-year community colleges. It is during such years that a serious concern with occupational and career plans begins to emerge. Since the general goal of reform in this

instance is to find a balance between formal study and occupational experience in cultural domains, course work might well be organized around such topics as "The Arts and the Human Career" (or "The Arts and Human Values"), "The Arts in Historical and Cultural Perspective," and "The Arts and Society in the Modern World." Such courses would not only provide formal initiation into the aesthetic form of human culture but could also deal with problems arising out of the relations of the arts to various social and cultural institutions; that is, such courses would have what may be called a career education dimension. These courses, after they had been fairly well fashioned and experimentally taught, could then be included in curricula in secondary schooling (grades 10-12) and post-secondary schooling (community colleges). Community colleges could in addition, of course, prepare persons directly for cultural service occupations, though this should be done only after a careful study has been made of the kinds of training actually required for cultural service.

It would also be highly desirable if the Commission in question could study the subsequent careers of those exposed to reform efforts so as to discover how the learnings acquired during such efforts functioned in selecting occupations, or in the use of their leisure time. Without such follow-up efforts the relations between schooling and the uses of schooling in nonschool situations will remain obscure.[16]

2. Any effort to effectively reform aesthetic education, however, implies not only a reconstitution of content and course organization but also a serious investment in teacher preparation, which means that ultimately the concern of career education theorists must be with teacher education programs which prepare art teachers for the schools. It is short-sighted

to invest heavily in curriculum materials at the expense of teacher preparation, for curriculum packages, by definition, are destined for obsolescence. And given the highly individual styles of art teachers, it is not likely that pre-designed materials will be adopted by large numbers of teachers for any length of time. Understanding, it might be said, cannot be packaged. It is an integral part of a person's mental make-up.

A second recommendation of this report, then, is to expend serious efforts to strengthen teacher preparation programs. This could be done by subsidizing new program efforts which would attempt to find a balance between general studies and practical experience in cultural service areas.

3. In this regard, it might further be pointed out that a number of cultural organizations, e.g., state arts councils and museums, are becoming increasingly involved with educational ventures, several of which entail cooperative projects with schools. It is apparent, however, that persons charged with educational responsibilities have not always been well prepared for their tasks. Career education policy should thus give serious attention to strengthening the preparation of cultural service "professionals." This implies support for both undergraduate and graduate curricula, though predominantly the latter. For it is clear that most of the well-paid positions in cultural services currently require a college degree, and often graduate training as well. It is realized that the agency which authorized this study is not directly charged with these latter levels of education and training. Still it might be asked whether it is wise policy to restrict too sharply the responsibilities of various bureaus concerned with implementing career education policy.

Thus a third recommendation of this report is in the form of a plan to policy-makers to help graduate programs in higher education to train cultural service specialists. This could be done through the subsidization of new cooperative or interdisciplinary programs which utilized specialists from the arts, career education, and cultural administration.

The above three recommendations derive from assumptions about the interdependence of higher and lower education and suggests a re-thinking of policy. The following recommendations can be encompassed within the current policy and objectives of the Curriculum Center for Occupational and Adult Education.

4. Evans and Smith in "Policy Considerations in Career Education for the Gifted and Talented"[17] have pointed out a commonplace, but one the policy implications of which are not always entertained; that is, that training and preparation for certain careers in the arts, most especially in the performance arts, must begin at an early age. Accordingly, it is relevant for career education theorists to ask how talents and gifts are to be detected and nurtured. The advent of career education and its interest in cooperative programs should encourage the taking of fresh looks at education for the gifted and talented.

However, policy for the gifted and talented might also ask whether there are not talents, gifts, bents, dispositions, etc., which are worth identifying and nurturing in other sectors of the cultural service field. The emerging field of cultural administration in particular suggests that "leadership" talent may well be ingredient to the successfull operation of cultural programs.

Hence, another recommendation of this report turns on the identification of the problems of cultural leadership and the support of appropriate programs to train cultural leaders, or at least those who are likely to assume positions of responsibility in cultural service domains.

5. Consistent with the interest in cooperative ventures on the part of the Curriculum Center for Occupational and Adult Education, career education policy could further give consideration, when practicable, to creating opportunities for work in cultural service occupations. Opportunities for students to work in artists' studios (in quasi-apprentice fashion), museums, performing arts centers, assembly halls and auditoriums, newspapers, and television stations come to mind. If appropriately supervised, but only if, a certain amount of course credit could be given for such work. Some formal reflection by learners about such experiences as they bear on course or program objectives should also be required. Otherwise cooperative activities are merely part-time work and have little educative value. And of course in numerous locales there will be little or no opportunity for cooperative experiences, in which case other opportunities for gaining information about careers in the cultural service field should be available.

This leads to the recommendation that either a handbook of cultural service occupations be prepared and made available to libraries, guidance counselors, and teachers, or that curriculum units on illustrative occupations and careers in the arts and cultural services be prepared. Handbooks, however, should not be overly technical or mechanical in design. They should be interesting to read and place descriptions of occupations and careers in the context of serious discussions about the nature and function

of the arts and the institutions which serve them. Descriptions of cultural service occupations ought to invite readers to seriously consider cultural service careers as worthwhile ways of spending one's life. That such discussion should also be realistic about actual employment possibilities is assumed. What is wanted then is some imagination about how to write and inform persons about the problems and prospects for cultural careers in the emerging society. Perhaps cultural service specialists could themselves be asked to contribute essays to such materials. Certainly their advice should be sought.

6. In addition to the kind of course reform work discussed earlier, officials responsible for approving proposals for curriculum work should also, of course, solicit ideas not contained herein, for there are doubtless innumerable ways to combine general and career education. The only conditions suggested here are that whatever kind of work is approved it (a) involve specialists from the relevant disciplines as well as vocational and career education specialists, (b) maintain a balance, as this report has repeatedly emphasized, between formal study and practical experience, or between general and career education, and (c) give attention both to in-service and pre-service education of teachers. Again, any effort to ignore the preparation and continuing education of teachers will adversely affect the education of learners. It should further be kept in mind that piecemeal efforts at curriculum reform, while they may contribute something to the improvement of schooling and learning, are ultimately of little value so long as they are not part of more comprehensive and long-term experimentations. Only such experimentation has the potential of making a contribution to educational theory. That is why it is not at

all unreasonable to hold tht it might take ten years or more to design new courses and determine their effects on careers ultimately pursued. Indeed, follow-up efforts might be undertaken at ten-year intervals, for it is only in later life that some of the uses of school learning can be discerned. Should, for example, a commission to find a balance between general and career education in the arts be established, its schedule of operation might be as follows:

1. 1974-75: Establishment of the Commission to Reform Aesthetic Education and initial planning.
2. 1975-76: Design of new courses which embody policy principles.
3. 1976-79: Teaching of new courses in selected schools, i.e., at both the secondary level and in community colleges.
4. 1979-81: Follow-up studies of the uses of learnings in non-school situations.
5. 1981-83: Assessment of reform efforts.

7. Finally, any realistic program of career education should rest on a fairly reliable foundation of cultural data. Government is the ideal agency to collect, tabulate, and communicate such data and it is recommended that attention be given to an adequate system of cultural data collection. A caution is in order, however. Cultural organizations are currently inundated with requests for information and it would be helpful if these organizations could expect to respond to only a limited number of "authoritative" or officially sanctioned questionnaires. For example, one respondent to the CESQ indicated that they responded only to questionnaires approved by their professional organization, and, indeed, one can appreciate the reasons for not complying with every request that comes along. What kinds of cultural data should be collected vis-à-vis the cultural service

field? The Curriculum Center for Occupational and Adult Education might want to request some working papers which would identify pertinent data, or recommend to the appropriate agency that such studies be undertaken.

Conclusion

Here then are seven major policy recommendations for career education in the fine arts and humanities, or in language this report has used, for career education in the arts and cultural services. Doubtless these seven recommendations can be broken down into several more and variations on themes elaborated. But guidelines are merely general pointers. They provide neither detailed maps nor exhaustive lists of tasks to be accomplished. Moreover, it seemed more advisable at this time to provide an analysis and a context within which to consider the arts and career education, and to suggest illustrative curriculum ventures, than to prescribe inordinatley. Besides, Appendix I will present some additional recommendations, made by conference participants, and more are implied by the data presented in Appendix II.

Notes

1. "The Arts and Career Education: Toward Curriculum Guidelines." Grant No. OEG-0-73-2738; Project No. V357001.

2. Ernst Cassirer, An Essay on Man (New Haven: Yale University Press, 1944), pp. 67-68.

3. George Dickie, e.g., has defined art as "(1) any artifact (2) upon which some person or persons acting on behalf of a certain social institution (the Artworld) have conferred the status of candidate for appreciation." Thus an important connection is established between the arts and cultural institutions. See his "The Institutional Conception of Art," in B. R. Tilghman, ed., Language and Aesthetics (Wichita: University Press of Kansas, 1973), p. 25.

4. George A. Smith, "Arts Administrator Need and Potential in New York State," Performing Arts Review, Vol. 1, No. 1 (1969), 134-35. Incidentally, in 1968 this study projected the need for 275 arts administrators in the state of New York over the next three to five years. It would be interesting to know how many and what kinds of jobs actually materialized.

5. At least this is the conventional wisdom. Daniel Bell, on the other hand, has argued that it is actually aesthetic culture which is now the dynamic force in society. His views have not gone uncriticized: see JAE's special issue, "Culture, Capitalism, and Education" (Jan.-Apr. 1972), for Bell's statement and several critical responses to it. Also JAE's April 1973 issue, "Tradition and the New Sensibility: Toward Perspective," for additional discussion on the same topic.

6. Cassirer, An Essay on Man, Ch. 9.

7. See R. F. Dearden, "Values and the Curriculum," in A Philosophy of Primary Education (New York: Humanities Press, 1968), pp. 59-78. While Dearden's discussion is aimed at the primary level, his discussion of forms of understanding is pertinent to the upper levels as well. Also see Philip H. Phenix, Realms of Meaning (New York: McGraw-Hill Book Co., 1964), Part Two; and James L. Jarrett, The Humanities and Humanistic Education (Reading, Mass.: Addison-Wesley, 1973), chap. 4.

8. Perspective on these and related notions may be obtained from the selections in R. A. Smith, ed., Aesthetics and Problems of Education (Urbana: Univ. of Illinois Press, 1971).

9. See Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York: Harcourt, Brace, 1958), pp. 524-43.

10. For a convenient list and discussion of such benefits, see ibid., pp. 573-76.

11. See Beardsley's, "Aesthetic Welfare, Aesthetic Justice, and Educational Policy," Journal of Aesthetic Education, Vol. 7, No. 4 (October 1973), 49-61.

12. Burton Clark, "Education," International Encyclopedia of Social Sciences, Vol. IV (New York: Crowell Collier and Macmillan, 1968), p. 513.

13. William F. Pierce, "The Career Education Concept," American Education, Vol. 9, No. 3 (April 1973), 4-6.

14. For discussions of aesthetic wisdom by John Ciardi, Albert William Levi, and Harry S. Broudy, see Ralph A. Smith, ed., Aesthetic Education Today: Problems and Prospects, Proceedings of the Spring Conference of the Institute for the Study of Art in Education (Department of Art Education, Columbus: Ohio State University, 1973).

15. The statement is obtainable from the Office of the Vice-President of Columbia University.

16. See, e.g., Harry S. Broudy's chapter "The Life Uses of Schooling as a Field for Research," in L. G. Thomas, ed., Philosophical Redirection of Educational Research, Seventy-first Yearbook of the National Society for the Study of Education (Chicago: University of Chicago Press, 1972).

17. In press.

Appendix I: Recommendations of Conference Participants

Participants' written responses to the conference,"The Arts and Career Education: Toward Curriculum Guidelines,"were widely varied, but they can be divided generally into two areas. One group of participants, in addition to some general impressions of the Conference, submitted curriculum recommendations related to career education and the arts. Some of these recommendations were addressed to the meanings of terms frequently encountered during the Conference proceedings--e.g., career education, vocational education, cultural services field, career, job, task, etc. Others attempted to outline the range and variety of jobs available to students in the arts and humanities. The other group of participants, again in addition to general comments, submitted proposals involving either programs with which they are currently working or ideal hypothetical programs.

Careers in the Arts and Humanities

For her contribution Professor Elsie Kennedy compiled a list of careers in the fine arts, humanities, and supportive fields (included at the end of this chapter).

Professor Robert Kent refers to the 1972-73 Occupational Outlook Handbook as one of the more reliable sources of information concerning the job market in occupations related to dance, music, theater, drama, commercial art, and design. Kent believes professional and technical occupations related to the arts will increase more than other types of occupations during this decade, especially in areas concerning urban and rural renewal and ecology. Only gradual change can be expected in employment opportunities in the performing arts (music, acting, singing, dance), and the number of new entrants is expected to outnumber the openings. The employment outlook tends to be

favorable for commercial and industrial artists, although job opportunities are directly related to business trends. Kent suggests the possibility of doing community profile analyses and of directing one of the main thrusts of the schools toward the cultural enrichment of local communities.

Professor Angela Paterakis feels that it would be worthwhile to investigate new career possibilities that do not fall within the traditional avenues of the visual arts. She proposes that this be done by means of a follow-up survey of individuals presently employed with visual arts preparation, the assumption being that there are individuals with traditional preparation in art who are pursuing careers in unrelated fields. Paterakis feels that students and curriculum development specialists in career education should know about these fields.

Terminology

Many participants mentioned the difficulty experienced in trying to reach a consensus on the definitions of key terms. Professor Kenneth Marantz begins his response by simply listing four definitions which he feels are acceptable and which has helped him to begin to think about "the genuine enormity of the concept of Careers." He admits, however, that "the educational implications of this somewhat slippery differenting process are masked." The four definitions follow:

> 1) Task--a small, observable bit of action which seems to accomplish a specific goal. For example, a counter-person at McDonald's must perform the task of getting the customer's order. A subsequent task would be to reckon up the bill. Another to accept payment and make change.
>
> 2) Job--a grouping of tasks which define the nature of a person's service. For example, in the above description, had I been totally inclusive of all the tasks required, I would have defined a "job," that of "counter-person" at McDonald's.

3) Vocation--a collection of jobs related to a particular kind of service. For example, food service management is a vocation which includes waiters, menu planners, cashiers, cooks, managers of restaurants, etc.

4) Career--a set of personality propensities, of fundamental idiosyncracies, of personal value systems, of emerging life style which is not susceptible to capricious change. For example, one might consider a life given to the production of monuments or one involving healing or travel or sports. Careers have no necessary vocational implications and thus have no basic concern for jobs. Rather they are ways of looking at life-long fulfillment of self.

Professor Maxwell Goldberg remarks on "the extraordinary spread of meaning" exhibited by the varying usages of the term "career education" in discussions during the conference. On the one hand, "career education" was used to suggest "an immediately vocational-professional program to prepare one for an income-producing job." At the other extreme was the use of the term to suggest "education for living--education in the arts that make for enriched and refined living--for self-realization or actualization, for enjoyment." Goldberg believes that this second definition is so broad that it "blurs the focus for construction of specific arts-related career education curricula."

Professor Harlan Hoffa points out that the differences between vocational education, career education, professional education, and avocational education are subtle and that the arts world is as ambiguous as that relating to career education.

> Just as there exists a convenient (though probably artificial) continuity from vocational education through career education to professional education, there also exists a similar (though no less artificial) continuum from the makers of art through the so-called cultural services area to the various audiences for the arts. If, however, we accept the double-barrelled ambiguity which is inherent to both career education and the art world, it is obvious that the challenge of preparing curricular guidelines for such efforts is both very real and, at the same time, very slippery.

Professor Daniel Vogler proposes the following description of career education:

1. Career education extends, at least, from kindergarten through adult education.
2. Career education must involve all school personnel.
3. Career education must be able to be measured via performance objectives.
4. Career education must be provided in a manner which prevents duplication from level to level.
5. Career education must prepare persons for occupations or for entry into other occupational training.
6. Career education should be integrated into the subject matter disciplines.

The term "cultural services," according to Goldberg, turned out to be a "hang-up" for a number of the Conference participants.

> Some seemed to object to this term as a sign of knuckling-under to objectionable bureaucratic-political jargon. This, so ran the complaint, seeks to cast all human activities into crassly utilitarian molds. Those who objected felt that it was degrading the arts to speak of them as services; it suggested servility; it diminished the sense of dignity of the arts.
>
> Others objected to the term cultural services as smacking too much of our market economy, of motivational research on how to manipulate the consumer on behalf of greater sales. They objected on the grounds that "cultural services" or "arts services" was of a piece with "culture consumers." They protested that it cheapened, vulgarized, and trivialized the arts.
>
> While there is considerable ground for such objections, it should be recognized that the term services as applied to the arts and other "cultural" endeavors has a long and favorable history in American higher education. In the land-grant and state universities, for example, "services" is linked with the whole concept of higher education as serving the needs of the people along the broadest front conceivable--or at least practicable. We see a similar use of the term in the expression public service.
>
> It is not surprising, therefore, that especially now, in an era so strongly stressing the "democratization of higher education," the term cultural services is used. It is in terms of services that legislators are appealed to for approving budgets submitted by agencies of public education--including education in the arts and the humanities.

General Comments and Recommendations

Professor Goldberg offers some general comments as to the sort of education that he deems appropriate for students likely to go into arts-related careers. He recommends "a broadly-based, interdisciplinary, humanities-centered education for jobs in arts-related careers." He distinguishes the following "main curricular vehicles" involved in education for arts-related careers.

> (1) We may use various courses and other educational programs (including those not directly art-involved or art-career-involved) to impart knowledge about potentialities and requirements for arts-related careers. That is, we may use these other means for dissemination of arts-career-related information and for possible recruitment of future arts-related career students. (Introductory, interdisciplinary, humanities courses are an example.)
>
> (2) We may use courses and other educational programs to train people directly for careers in arts-related fields (vocational, professional, preprofessional courses or other programs).
>
> (3) We may use courses and other educational programs to give arts-related knowledge and/or skills as part of the humanistic, liberal, general, or cultural education of several different kinds of students. Among these kinds are: (a) non-vocational, non-professional students; (b) vocational-professional majors; (c) future arts-related career majors (future teachers of the arts; practicing artists; historians, connoisseurs, and critics of the arts; museum directors; fund-raisers; public relations experts; and other arts-supported people).

Professor Jerome Hausman believes that one's career should represent "a dynamic concept, one that involves the joining of ideas and aspirations as they interact with the necessities for choice and action in a continuing series of time frames that comprise a lifetime." So broad a concept allows, for example, the view that one's work as a student is a proper part of one's career, not simply preparation for a career. Furthermore older people need not view their careers as coming to an arbitrary end; rather, work efforts later in life can be seen as still giving definition to a total career

pattern. Hausman also points out that this broad concept of "career" invites greater diversity in the ways that fields of study or disciplines can contribute to career development.

> Whereas the arts were once relegated to a limited group of talented eccentrics, the current view is one that extends career opportunities within the arts themselves and invites ties with other career clusters. Thus, one can speak of the importance of an aesthetic component in relation to environment, communications and media, manufacturing, personal services, construction, and public service. Indeed, there is an aesthetic potential to be found in virtually all of man's productive activities. All of this suggests that the larger challenge facing arts educators in relation to career education is one of integrating an aesthetic component into the education of all students.

Professor John Jenkins examines career education as a humanistic kind of education with respect to the arts. He suggests that "providing people with the experiences from which to make adequate career decisions followed by the opportunity to gain the necessary skills to fulfill career goals might be the most humanistic kind of education conceivable."

> It is difficult to visualize conditions that are more dehumanizing than to permit a person to pursue a career goal when there are little or no opportunities available, the person's skill level is clearly below the minimum participation level, or the person was unaware of the way the career would affect his life style. A common response to such situations is to say that the experience has not been completely wasted because the student can use the skills in avocational pursuits, but this has little meaning to a person who is not able to economically exist. Career-related education would not necessarily eliminate such situations, but the student would have a chance to consider these, and other matters, while in the process of making a career decision.

Jenkins also suggests that career education could be an aid to the arts. If the arts were to be presented in a career context, students should be able to have "a much more realistic exposure to the meaning and intricacies of actual human practicies (what people actually do in the arts)."

Professor David Logan came away from the conference with three rather clear impressions. The first of these impressions was a sense of longing for the reappearance of the teacher as renaissance person. The second was an interest in the content and ordering of all education and, more specifically, a reaffirmation of the liberal education concept in contrast to specialization. Logan's third impression was of a tendency towards expansionism in educational thinking and of resignation to the proposition that the restructuring of curricula would mean the addition of programs.

> With respect to consumerism, it is recognized that the "more the better" syndrome is deeply ingrained in American thought patterns. One suspects that the concept involved in that syndrome has become transferred to our notions of educational improvement as well. Thus we are willing, indeed eager, to take upon our establishment yet another responsibility; and to do so, moreover, in spite of the fact that the American electorate, as indicated by its voting behavior, would just as soon see us de-escalate the overall educational effort. If one has faith, as this participant does--in both the will and the overall wisdom of the majority--then one must look with great caution at any effort to expand our educational complex in these times.

Logan feels that the tenor and direction of the conference, taken in sum, seemed to reflect "an apparent reliance on tested structures and familiar patterns in pedagogy, all refurbished with a new terminology."

> My impressions of the conference...are that its results may well include more courses of study aimed at management for artists, at arts for administrators, at liberalizing aesthetics for undergraduates, and the like.
>
> My reactions suggest that people are affected--perhaps even conditioned--to adopt certain attitudes about themselves and about various fields of endeavor, not by the content, but by the mere facts of existence and arrangement of the education or training that prepared the employed person.
>
> One may, then, draw several conclusions: The wisdom of the majority, as laid down in the voting behavior of the electorate, implies that expansion of educational effort is opposed to contemporary national will. It is probably the case that the electorate senses what educators have not; that increases in the quantity of schooling will not necessarily improve the quality of human performance.

Education will serve a progressive, democratic people better if it is divergent rather than convergent in nature; personally satisfying achievement should be attended to first with more generalized learning coming later as the learner is able to see need and application for it.

The value structure of our society can be altered positively by recognizing that attitudes and aspirations are as powerfully affected by the structure of an educational sequence as by its content. This is particularly true when the content does not relate in any personal way to the life experiences of the learner. The priorities perceived as existing in an educational structure are seen as reflective of society's priorities in general.

Management and administrative functions within society should be filled by those whose aspiration to them is internally motivated through experience rather than externally motivated through advanced education.

Professor Kenneth Marantz believes that that which passes as sexism today is in many respects a form of career education. He states that while a career as housewife is not an evil, the practice of making it the only alternative for girls is. Marantz feels that a serious reconsideration of the "work ethic," with its "monolithic value structure based on an outmoded religio-social doctrine," is needed. "The bridgehead for change must be an examination of work and its possible values in our pluralistic society. Any curriculum reform seems futile which does not begin here."

Marantz is concerned that perhaps there has been too much concern with job education in teacher training. He suggests the need for total reform from early childhood through graduate study. According to Marantz, changes have been made in the teacher preparation program at Ohio State University based on the notion of arts education as concerned with the relation between art activities or art products and some audience. "Whatever might, should, could or shall happen when the arts and people get together is considered our domain. This necessitates destroying the old familiar and comfortable model of 'public school art teacher K-12' as the model."

In relation to graduate study, Marantz questions whether the person teaching an art history or sculpture class in college is any less an art educator than one in high school or elementary school. He suggests work with future college teachers in the arts with the goal of discovering the following things:

1) Are the career lines of artist and teacher necessarily antagonistic? If either can be seen as "pure," what compromises must be made to enhance the vocational success of either or both?

2) In what ways can the concepts of arts education be made useful to college art teachers?

3) Will involvement with pedagogy change any career lines?

Professor John Palmer is skeptical about the idea of career education in the arts and humanities.

> Career education, in practice if not in the ideal, suggests early identification, successful completion of a series of carefully sequenced steps, meeting prescribed requirements, etc., the sum of which tends to destroy or debase individual artistic development. While it may be possible, it seems very unlikely that career education in fields related to the arts and humanities can escape the characteristics associated with career education generally.

Palmer feels that a traditional liberal arts degree or training in and devotion to the arts combined with managerial training would seem preferable to a special degree in arts management.

Palmer claims that neither the arts, the liberal arts, nor university experience can be considered a part of the primary socializing experience of most people in contemporary society. Furthermore, because universities lack the power to impart new values to any significant degree, Palmer thinks that the locus of artistic development and achievement in the society ought to be outside the confines of the universities. "Once he has become an artist, the individual can risk being part of a university because he will not allow the production system that increasingly controls the institution

to destroy his artistic self." Palmer believes that it is possible for the artist to be eventually swallowed up by a cultural services system in such a way that the system dominates and distorts the art.

Finally Palmer wonders if art,

> construed as creative expression controlled by the creator, will not survive in our society as folk art--art that is untouched by and uninterested in promotion, popularity, sales, audiences, etc. We have two essential ingredients for widespread folk art--leisure time and an unfulfilled need for a sense of mastery and achievement. Most of our work today results in no visible product or sense of accomplishment. We derive little sense of personal worth from our occupations. Many people today are more eager to discuss their hobby than their job. This is fertile ground for artistic effort. It appears that we may begin to derive from leisure activities the values and psychological satisfactions traditionally associated with work.

Jerry Tollifson reaches three major conclusions about career education in the arts:

A. In the years ahead, it appears that career education at the pre-professional levels will receive increasing attention and financial support from local, state, and federal education and governmental agencies throughout the nation.

B. The underlying assumptions of most papers presented at the conference were that:

   1. Careers in the arts, for the most part, are conceived of as professional occupations requiring a post-high school education and,

   2. Consequently, attention on future planning for career education should be focused on programs in the colleges and universities.

C. The third conclusion is that the more enlightened, challenging, and possibly radical way to begin thinking about career education involves the following two aspects:

   1. the creation of new (as yet unimagined) pre-professional job opportunities in the arts for high school graduates and,

   2. the designing of requisite new programs in arts career education in our nation's high school to prepare students for these new jobs.

Tollifson points out that the current conception of career education in the visual arts is a limited one, including only three career categories: (a) the professional creator-producer, (b) the professional art service specialist, and (c) the pre-professional creator-producer. The gap in this concept is in the pre-professional art services field. Tollifson sees a need for centering attention on this field and suggests a study of the occupational fields that might make up this pre-professional art service field.

Professor Larry Bailey cautions against the tendency to overemphasize a "structure of knowledge" for the cultural services field at the expense of valid, process-oriented career development goals and objectives. He emphasizes that the arts and humanities occupational cluster comprises only a portion of the universe of teachable content.

> To be sure, the arts and humanities offer tremendous potential for the individual to achieve career self-actualization. The likelihood of greater numbers of individuals achieving this life goal, however, will probably only come about by making the learner the focus of curriculum development guidelines, not the content and skills of any specific occupational cluster.

Programs

Dr. Leroy Gaskin feels that the essential factor in a career education process is one which would allow the individual to make choices for himself. Gaskin feels that there should be less emphasis on the job itself and more emphasis on the development of the individual on a job and the individual's sense of satisfaction of contributing to society through his work. Gaskin claims that "each institution has a tremendous role to play in the career education process of young people" and can help them to realize their optimum potential as productive human beings through the following conditions:

> (a) create an environment through which the individual can have the type of quality experience that he can have on a job or in a course;

(b) make the distinction between work and play and institute measures in a work or study program which will give young people emotional and psychological satisfactions, different, but which may be similar to the ones received from play;

(c) provide opportunities, based on sound reasoning, for decision-making and provide options for changes;

(d) stop placing young people in fixed occupational molds. (Experience in a particular field may well be the very job that the individual might not wish to pursue as a career.)

(e) make certain that the institution or job reflects wholesome attitudes and values toward work or a profession through its employees as workers--a disgruntled worker or teacher can do great harm to the morale of the potential employee or student.

Dr. Gaskin describes a program in which public schools, art museums, and specialists as interrelated community resources were involved in an innovative art curriculum program for high school students (conducted during the 1969-70 academic year in Prince George's County, Maryland). This program grew out of the idea that high school students could learn and develop certain artistic skills not only from the manipulation of art medias, but also through observing how the specialist (artist, conservator, critic, curator, historian or teacher) behaves while he works.

> The value of the specialist in the classroom is related to the idea that the specialist can help students develop fundamental understandings, concepts, and methods that can be achieved through underlining principles that give structure to a discipline. The specialist can present modes of inquiry which will help students develop a "feel" for the language peculiar to a specialized field. Moreover, the specialist will help students sense how he intuitively and intellectually works through a problem and emphasizes the differences in his way of working as compared to another specialist in the same field and other fields as well. The specialist will also serve as a model to help students sense the relatedness and connectedness of certain concepts which exist between specialists of different vocations.

Professor Edith King considers the question of how to introduce children to the concept of the cultural services field. She outlines a statement of needs in a curriculum for grades K-12 and program steps to meet

these needs. According to Professor King, the needs are:

1) a specific curriculum for the arts in career education at the elementary and secondary school level;

2) a source for developing such a curriculum in the arts and career education;

3) an examination of the currently used curriculum materials, particularly in the teaching of social sciences where careers, occupations, and the world of work are presented to children for an assessment of how the arts as career clusters are being presented; and

4) application of the expertise and knowledge in curriculum material analysis that is available in the social science area of the public school curriculum to analyze materials for the most effective means for presenting the arts as an occupational cluster.

In order to meet these needs the following program steps are suggested:

1) a revision and preparation of the analysis instrument (the Curriculum Materials Analysis System) for systematic and selective assessment of curriculum materials;

2) with the revised CMAS an analysis of the present curriculum materials available to schools that focus on the world of work, careers, and occupations;

3) the identification of curriculum materials already in existence that contain career education content and strategies;

4) compilation of the findings in a document which will list resources already available in the current curriculum materials and also contain suggestions for development of materials to fill the gaps that appear from the analysis;

5) circulation of this document among various groups of educators through the ERIC system, through various curriculum centers, and to those developing an arts and career education curriculum, those already in art education, in career development education, and those in social science education and curriculum development.

The comments of Professor Joseph Labuta were limited to the scope and application of the career education concept to music in the schools. Labuta feels that most music teachers informally provide career information to members of their performing groups, but that this information has tended to be limited to performance occupations and teaching. He advocates that career

guidance and training be extended and made more explicit to implement a comprehensive career education program.

> The critical problem, however, pertains to the majority of students who do not participate in any musical activities after the required elementary music program. Since most children use music of some type in their daily lives, the scope of music used and the activities offered in the school should not remain restricted....Career education may be one way to make the music program a vital part of the school, instead of a peripheral and highly selective (perhaps even elitist) appendage. It may help reach one major and as yet unattainable goal of music education--that music have a lasting effect on the lives of the majority of students.

Professor Labuta proposes a music curriculum structured according to the developmental levels advocated for career education--awareness, exploration, and preparation--with emphasis on self-awareness and career awareness at the elementary school level, emphasis on career exploration and decision-making at the middle and junior high school level, and emphasis on occupational planning and preparation in and beyond high school.

Dr. Marla Peterson feels that too little time has been spent on identifying the career development content or processes that should be included in an elementary school career education program. She summarizes the responsibilities of two curriculum projects funded by the Curriculum Center for Occupational and Adult Education, one being conducted by the American Institute for Research, Palo Alto, California, and the other located at Eastern Illinois University, Charleston, Illinois. She describes in particular some of the curriculum development work being done by the K-6 career education project at Eastern Illinois.

> The K-6 career education project staff at Eastern Illinois University believes that career education is the curricular program which results when career development concepts and subject matter concepts can be brought together in some meaningful fashion. Before good career education programs can be built, the content of career development has to be analyzed. Once major concepts and subconcepts relative to career development have been identified, then strategies for bringing subject matter concepts and career development concepts together can be outlined.

Career development concepts need to be placed within the curriculum so that these placements are based on sound child growth and development data, on sound learning theory, on sound career development theory, and on sound curriculum development theory. If all of the preceding are taken into consideration, the integration of career development concepts and subject matter concepts becomes much easier because subject matter concepts in areas such as mathematics, science, language arts, etc., are supposedly already articulated and sequenced according to child growth and development theory, and curriculum development theory.

The question, then, is, "What career development concepts should be included in a career education program?"

From the literature search it was ascertained that career development concepts would be established around the following dimensions of career education:

Attitudes and Appreciations Dimension
Coping Behaviors Dimension
Career Information Dimension
Decision Making Dimension
Educational Awareness Dimension
Lifestyle Dimension
Self Development Dimension

Four of the dimensions have been labeled Developmental Dimensions: Coping Behaviors, Decision Making, Lifestyle, and Self Development. In other words, concepts related to these dimensions can be sequenced in a logical progression for different experience levels. Three of the dimensions have been designated as Interacting Dimensions in which each dimensional concept and subconcept is appropriate for all experience levels: Attitudes and Appreciations, Career Information, and Lifestyle. Of course, concepts in these three dimensions would be presented at increasingly higher levels of sophistication to correspond with increasingly higher experience levels.

Jacqueline Rubel presents a proposal for a pilot program to develop leadership and training in the functional arts through a work and study project. The specific goals of this proposed program are (1) to acquaint students with occupational and professional opportunities in the arts as they relate to the fields of recreation (leisure) and therapy and to suggest ways in which personal arts interests, skills, and goals might fit into these opportunities; and (2) to sensitize students in their understanding

of the role and functioning of the handicapped person (i.e., older citizens, institutionalized, physically, mentally or societally).

Jackie Sunderland and Joseph Dispenza submitted a prospectus articulating the basic rationale for convening a conference of representatives of the media and practitioners in the field of aging in order to analyze prevalent attitudes towards the aged, how these attitudes are reflected in the media, and to discuss what contributions the media could make to help project a more positive picture of the aged and their abilities. The idea for such a conference was a spin-off of the wide-ranging discussions held during the conference.

Some Careers in Fine Arts, Humanities and Supportive Fields

A. Art

1. Drawing

Artist
Portrait artist
Drawing instructor
Fashion illustrator
Medical illustrator
Cartoonist
Commercial artist
Advertising artist
  --Newspaper
  --Magazines
  --Television
  --Billboards
Draftsman
Architect
Set designer
Cover designer
Book illustrator
Textile designer
Graphic artist
Art teacher
Industrial designer
Archeological artist

2. Design

Designer - craftsman
Industrial designer
Textile designer
Set designer
Artist
Fashion designer
Interior decorator
Commercial and display designer
Landscape architect
Architect
Jewelry designer
Wallpaper artist
Costume designer
Art director
Art teacher
Design instructor
Television artist
Furniture designer

3. Painting

Artist-painter
Set designer
  --Theatre
  --Television
  --Motion pictures
Magazine illustrator
Billboard painter
Commercial artist
Portrait painter
Advertising artist
Photo touch-up artist
Sign painter
Designer
Decorator of ornamental objects
Mural painters
Paint chemist
Brush maker
Art supply salesman
Art teacher
Painting instructor

4. Sculpture

Artist-sculptor
Float designer or worker
Display manager
Furniture designer
Jewelry designer
Flatware designer
Iron worker-ornamental
Leather craftsman
Toy designer
Flower arranger
Automobile designer
Plastic surgeon
Casting foundry worker
Wood worker
Art teacher
Sculpture instructor

5. Printmaking

Printmaker-artist
Museum print curator
Lithographer
Engraver for currency
Engraver for postage stamps
Photo engraver
Silk screen poster maker
Silk screen commercial artist
Reproduction technician
Print supply salesman
Print salesman
Printmaking teacher
Art teacher

6. Ceramics

Artist-craftsman
Potter
Glazer
Clay refiner
Kiln foreman
Kiln maker
Potter decoration designer
Tile designer
Bathroom fixtures designer
Ceramic chemist
Clay miner
Pottery wheel maker
Art teacher
Ceramics instructor
Ceramic sculptor
Pug mill worker

7. Jewelry

Artist-craftsman
Gem cutter and polisher
Jewelry repairman
Jewelry appraisor
Jewel and gem dealer
Bead maker
Jewelry supply salesman
Craftsman-teacher
Jewelry salesman
Jewelry designer
Silversmith
Goldsmith
Pearl diver
Precious metal miner
Jewelry tool designer

8. Textiles

Artist-craftsman
--Weaving
--Batik
--Macrame
--Tie-dye
--Silkscreen
--Stitchery
--Block printer
Fabric designer
Interior decorator
Loom maker
Yarn worker
Dye maker
Reweaver
Pattern designer
Embroidery designer
Fabric salesman

9. Art Education

Art teacher
- --Elementary school
- --Secondary school
- --Private school
- --College
- --Army school
- --Recreation department
- --Hospitals
- --Educational television
- --Student centers
- --Senior citizen centers
- --Rehabilitation centers
- --Handicapped centers
- --Workshops for commercial firms
- --Private lessons

Art editor
Art supply salesman
Art critic
Museum worker

10. Art History

High school humanities teacher
Art history teacher-college
Museum curator
Museum worker
Art history writer
Insurance appraiser - art
Gallery director
Art critic
Consultant
- --Archeology
- --Motion pictures
- --Television
- --Restoration

11. Commercial Art

Medical illustrator
Advertising lay-out man
Television artist
Book illustrator
Dress designer
Architectural draftsman
Set designer
Cartoonist
Animation cartoonist
Interior decorator
Sign painter
Tatoo artist
Industrial designer
Photographer
Greeting card designer
Fashion illustrator
Magazine illustrator
Newspaper illustrator

12. Architecture

Architect-designer
City planner
Mobile home designer
Pre-fabricated home designer
Construction engineer
Construction worker
Landscape architect
Furniture designer
Draftsman
Blue print technician
Mason
Lumber company worker
Cabinet maker
Electrical engineer
Plumbing engineer

B. Music

1. Vocal Music

a. Classic vocal music
--opera singer
--concert singer
--minstrel singer
--madrigal singer
--voice teacher
--choir director
--music teacher

b. Popular vocal music
--actor (musicals)
--night club singer
--recording artist
--music teacher
--radio or television singer
--chorus girl
--rock, blues, etc., singer

c. Folk Vocal Music
--folk singer
--gospel singer
--recording artist
--country music singer
--western music singer
--music teacher

2. Instrumental Music

Symphony orchestra
Danceband
Dixieland jazz band
Marching band
Rock group
Music teacher
Music therapist
Theatre orchestra
Specialist for radio, TV, films
Night club entertainer
Recording artist
Accompanist
Church organist
Chamber music group
Conductor
Arranger

3. Music Education

Music teacher
--Preschool
--Elementary school
--Secondary school
--College
--Private teacher
--Music store instructor
--Educational television
Music critic
Music editor
Music supply and instrument salesman
Music therapist
Music librarian

4. Music History and Literature

Music teacher - college
Music librarian
Music critic
Technical expert

5. Supportive Careers

Music publisher
Musical instruments
--Manufacturer
--Salesman
--Repairman
--Tuner
Booking agent
Ticket salesman
Music librarian
Concert hall director
Stage hands

C. Dance

Ballet dancer
Ballroom dance teacher
Tap dancer
Folk dancer or teacher
Modern dance teacher
Acrobatic dancer
Choreographer
Dance director

Supporting Careers

Stage hand
Usher
Ticket seller
Musician
Costume designer
Set designer
Make up artist
Booking agent
Press agent
Shoe repairman
Lighting specialist
Film editor

D. Drama

A. Performing

Actor
Actress
Character actor/actress
Impersonator
Understudy
Singers
Dancers
Comedian
Nightclub performer
Dinner theatre entertainer
Stuntman
Newscaster
Disc jockey
Drama coach/teacher

B. Non-Performing Supportive Careers

Script writer
Director
Producer
Set designer
Costume designer
Wardrobe mistress
Make-up man
Ticket salesman
Hair dresser
Usher
Camera crewman
Lighting expert
Stage manager
Orchestra director
Drama critic
Choreographer
Flyman
Publicity director

E. Writing

1. Fiction

Short story writer
Novelist
Poet
Playwright
TV writer
Collaborator
Humanist
Children's stories
Mystery writer

2. Non-Fiction

Biographer
History writer
Scholarly writer
Journalist
Sports writer
Travel writer
Lexiocographer
Literary critic
Essayist

3. Supportive Fields

Editor
Proofreader
Typesetter
Typist
Printer
Lithographer
Illustrator
Publisher
Bookbinder
Book salesman
Book store owner
English teacher
Librarian

F. Humanities

Teacher
--High School humanities
--College humanities

Professor Elsie Kennedy
University of Kentucky

Appendix II: Discussion of Cultural Service Employment Questionnaire

In "The Future of Cultural Services," a paper presented at the "Arts and Career Education" conference and subsequently printed in the October 1973 special issue of the Journal of Aesthetic Education, Joseph Bensman acknowledged that much of what he had to say was speculative and impressionistic and that systematic information about career possibilities and patterns in the cultural service field is needed in order to plan new educational programs intelligently. The Cultural Service Employment Questionnaire (CSEQ) was designed to gain some initial impressions of current and future employment prospects in cultural service areas, especially with regard to distinctively educational positions. Opinions on other aspects of cultural services, such as ideal preparation, etc., were also solicited.

The CSEQ should not be thought of as a scientific and comprehensive attempt to survey opinion in the entire cultural service field. The questionnaire was quite informal (a two-page mimeographed set of questions) and respondents were given the option of writing a letter if they did not want to fill out the questionnaire. A large return was not anticipated and the mailing was done in full awareness of the limitations of the questionnaire approach to the collection of information. Often, if they are returned at all, questionnaires are hastily and carelessly filled out and tend to reflect idiosyncratic impressions and wishful thinking more than thoughtful reflection. Though there were numerous exceptions to such tendencies in the responses to the CSEQ, the majority of the responses were quite perfunctory. And perhaps for some good reasons. As stated earlier, cultural organizations are being inundated with questionnaires and it is a problem for them to know how many and what kinds to respond to. Realizing

this, a few interviews were held with members of key cultural organizations, and in some respects this way of gaining impressions of cultural service employment proved to be much more helpful than the questionnaires. Persons are apparently more willing to talk than they are to fill out forms, especially if remuneration is provided for their services. These qualifications notwithstanding, however, the questionnaires, combined with impressions gained from interviews, provide some insights into current and future employment possibilities in the cultural service field and permit some observations relative to policy considerations.

Description and Analysis of CSEQ

The CSEQ consisted of fourteen questions and was sent to 1,348 cultural organizations, i.e., major museums, state arts councils, local arts councils, concert managers, auditoriums, and foundations. Of those returned, 175 questionnaires contained responses worth noting. (Some organizations simply returned the questionnaire saying that it didn't apply to them.) Of the organizations responding, museums and state and local arts councils provided the most interesting information. Least informative were responses from foundations, concert managers, and auditoriums. Indeed, museums and arts councils comprise 95 of the 175 questionnaires returned, or over half. Foundations, it turns out, employ minimal staff to conduct their cultural operations and few returned forms. The following records information and observations about each question asked on the CSEQ.

1. How many administrative and staff positions are there in your organization? This question proved to be somewhat ambiguous and it is possible that some clerical staff might have been included in the totals. Moreover, the question did not specify full-time and part-time positions.

The total figure is 3,217. At least 209 of these are part-time positions. Again this figure does not mean too much and would be considerably higher had more of the organizations returned their forms.

2. How many of these positions involve distinctively educational responsibilities (e.g., teaching, organizing programs in or for schools, etc.)? Not surprisingly, some persons have responsibility for serveral activities and there was at least one atypical response, e.g., one organization reported over 100 positions in this category.

The total figure is 597 positions of which 118 are part-time. Especially noteworthy are the following figures:

Museums	29
State arts councils	50
Local arts councils	58

3. Are there any openings in your organization now? The figure here is low, a total of 23, but it should be kept in mind that only 197 organizations out of 1,348 reported. Doubtless there are quite a few more positions open than 23.

4. Please describe briefly the positions which are open now. Indicate title, salary, main duties, qualifications. Attach job description, if available. The amount of information presented varied considerably, but the following conveys a sense of positions currently available.

Museums

Coordinator of volunteer docent program
Interns
Vice Director for Education
Museum Educator for Public Education
Curators (contemporary, European, general)
Librarians
Instructors
Conservators
Assistant Curator
Education coordinators

State and Local Arts Councils

Dance Activities Coordinator
Community Arts Council Development Consultant
Bicentennial Program Consultant
Performing Arts Coordinator
Executive Director, Civic Center
Arts Council Director
Dance Coordinator
Director, Professional Arts Development Division
Program Coordinator
Assistant to the Fine Arts Director

Concert Managers and Auditoriums

Administrative Assistant
Assistant Manager
Laborers
Building Superintendent
Stationary Engineer II
Custodial Workers
Administrative Workers
Program Coordinator

5. Are positions needed that do not exist?

No	93
Yes	90

6. [Regarding "Yes" responses] How many and what kinds of positions should there be? Please describe briefly. The total is 189, in the following categories:

Museums
State Arts Councils
Local Arts Councils
Concert Managers
Auditoriums
Foundations
Recreation
Miscellaneous

Especially noteworthy is the number of distinctively educational positions open across the categories, i.e., 35, and most of these are in museums and arts councils. Interviews with members of cultural organizations further

confirmed the trend toward greater educational involvement on the part of museums and arts councils, although one large state art council seems to be an exception to this trend. The kinds of positions are recorded in question 10.

7. What are the reasons for the gap between the number of existing positions and the number of positions needed?

Budget limitations	81
Lack of qualified personnel	5
Lack of recognition that administrative personnel are needed	28
Other, please describe	

The figures here would seem to indicate that lack of qualified personnel does not figure prominently in filling positions, but it is important to note that this indication is contradicted by responses to questions 11 and 12. Indeed, these latter responses are probably better indicators of opinion because of the way the questions are stated.

Other reasons for the gap in question turn on such things as lack of space, state restrictions, programs in state of being defined, newness of functions, lack of shared vision, failure to recognize need for positions, etc.

8. Do you anticipate the formation of any of these new positions within the next three to five years?

No	63
Yes	70
Not sure	27

Of those responding "Yes," local arts councils, state arts councils, concert managers, and museums reported the highest figures.

9. How many such openings do you anticipate?

The total figure is 176, with state arts councils (60), local arts councils (49), and museums (19) reporting more openings than others.

10. Please describe briefly the positions and their main duties, the salary ranges, and the qualifications necessary. Attach job descriptions if available. Briefly annotated descriptions follow:

Curators

Contemporary; $15-20,000; advanced degree plus experience
Ethnographic; $17,626; advanced degree plus experience
European; $15-20,000; advanced degree plus experience
Oriental; $15-20,000; advanced degree plus experience
General; $12,000 + $1,000 travel; M.A. Art History, 1 year experience
19th-20th Century
Photography and Films

Jr. Curators

European; $11,647
Oriental; $11,462

Art Historians

Expand offerings in art history

Education

Coordinator; $8-11,000; B.A. or M.A. in art-related field; organization skills; ability to work with different kinds of people
Department Coordinator; coordinate docent-school activities; registrar for museum art classes; general office and clerical work
Education Specialist; $12-16,000; develop museum education program; advanced degree and experience
Curator for Education; $12,500-15,000; art history, 3 years experience
Instructor; $6,800
Assistant; $5,000; part-time; run studio program and coordinate programs with public schools

Librarian

$5,000-11,500; no other information

Registrar

record maintenance; art history, business, and museum background

Administrative Assistant

budget and business matters

Technical Aid Conservator

$11,521; no other information

Preparator

$7-9,000

Clerical

$6-8,000

State Arts Councils

Grants Officer; assist with grants applications
Touring Program Coordinator; scheduling and booking; M.A. and/or arts administration experience
Statewide School Coordinator; $10,000; liaison between artists, schools and arts council; service to artists regarding grants; bookkeeping; publicity
Area Field Advisor; $5,000; part-time; work with cultural agencies and rural areas
Arts Administrative Coordinator; $10-17,000; arts background plus experience
Program Director; $8,400; administer federal and state programs; B.A. plus graduate education
Administrative Assistant; management and publicity
Bookkeeper-Secretary; assist with finances and grants
Community Relations Coordinator; manage publications, information programs, and community program assistance; background in publicity, journalism, arts administration at community level
Educational Program Officer; no other information

Local Arts Councils

Executive Director; $5-19,000
Assistant Administrator; $7,500-10,000; some require B.A.
Building Manager
Box Office Manager
Promotion Director; $3,600-10,800
Funding Coordinator; $15,000
Arts Education Coordinator; $9,500-17,000
Exhibition Coordinator
Publication Editor
Bookkeeper-Clerical Assistant; $6-7,000; business experience
Festival Director
Technical Developer for Theater
Film Coordinator

Concert Managers

Assistant Director; $10-12,000
Program Coordinator; could be graduate instructor at one institution
Educational Program Director
Community Development Director
Box Office Manager

Auditoriums

Manager; #13,437-18,886
Assistant Manager; $11,045-15,658
Auditorium Superintendent; $8,653-12,189
Events Coordinator; coordinates all events with manpower available

11. Do you think that there is an adequate supply of well-trained personnel for cultural organizations generally?

Yes	62
No	92

Again, this seems to contradict the information reported in question 7. Moreover, the impression is gained from interviews with members of cultural organizations that better training and experience are desirable.

12. [With regard to 11] To which of the following reasons do you attribute this lack?

Lack of opportunity for personnel to acquire necessary training and experience	60
Lack of planning of cultural organizations	32
Relatively recent emergence of the arts as central to society	58

Responses to this question suggest the need for appropriate programs of study for cultural service fields, and also a need for better planning by cultural organizations themselves. As patronage of the arts assumes greater magnitude, both of these considerations should probably be given more attention. Some respondents questioned the belief that the arts have in fact become "central" to society, a relevant observation implying an incautious formulation of and questionable assumption in the question.

Other reasons given for lack of well-trained persons for cultural positions had to do with:

low salaries and lack of fringe benefits;
competition with universities;
lack of apprenticeship training;
too many volunteers;
elitist attitudes on the part of some cultural organizations;
failure to appreciate need for cultural organizations;
lack of funds to attract competent people;
failure to realize that cultural administration requires appropriate training

13. In filling positions, which of the following do you usually prefer?

Artists capable of dealing with administrative and educational problems	44
Administrators without specific background relating directly to the arts	44
Persons specially trained in cultural services with both formal study and some practical experience	103

By far some combination of formal study and practical experience was the most often expressed opinion, especially by museums, arts councils, and concert managers.

14. What do you feel would constitute ideal training for staff to be added to your organization? The following are brief synopses of opinions for various categories.

Museums

Ideal preparation for museum work can be subsumed under four aspects: academic preparation, administrative skills, specialized museum skills, and practical experience. Art history is considered essential for museum specialists. Other subject areas mentioned were foreign languages, American studies, film, sociology, psychology, English, speech, and some creative work in painting or sculpture, etc. In all cases undergraduate and graduate degree work was stressed. Among administrative skills mentioned were business and museum administration, public relations and clerical skills.

Specific museum skills emphasized knowledge of exhibition design, packing and shipping, and conservation and handling of works of art. As for experience, some practical experience, especially internship work, was stressed. In sum, descriptions were quite sketchy.

State and Local Arts Councils

With regard to academic training, responses suggested liberal arts backgrounds, i.e., B.A. and M.A. degrees, either in business administration with a minor in the arts, or in arts management. Again an undergraduate degree was considered to be minimal (except in one case where academic credit was considered to be least acceptable) and an M.A. for higher staff positions. In no case was the Ph.D. emphasized. Administratively, a knowledge of contracts and grants, and governmental bureaucracy, was considered essential, as well as knowledge about non-profit organizations, fiscal matters, advertising, and public relations. Legal skills were also mentioned. As for experience, internships and professional work were ranked high, though one response stressed that what is really required is "leadership" ability, the traits of which are not easily taught. Given the way state and local arts councils have evolved, ideal training for council positions takes on a slightly different character than does training for museum work.

Concert Managers and Auditoriums

Courses in arts management and specialized workshops were stressed, as was knowledge of grants and contracts, public administration, marketing, labor relations, and social and public relations skills. The principal emphasis seemed to be on business, administrative, and bureaucratic skills rather than on academic training in art history, the arts, etc. As in other cases, internship and apprenticeship experience was considered to be

important. Specific degree requirements were not mentioned, though at least an undergraduate degree and some graduate work would be presupposed by some of the skills listed. Again, the information was rather sketchy.

Postscript

At least one response mentioned the need for a better understanding of the ways cultural activities can be justified, or how cultural organizations can deal with the problem of "accountability."

Concluding Observations

There is a slight change in emphasis as one moves from suggestions for preparation for museum work to state and local arts councils and to concert managers and auditoriums. Generally the need is from more to less liberal arts study, and from less to more administrative ability. But none of the descriptions submitted reflects any theoretical rationale for professional preparation in cultural service fields. Opinions stressed what seemed obviously important and relevant to persons involved in administering cultural organizations. While these suggestions are doubtless pertinent--they are after all from people actually providing cultural services--they do not necessarily reflect what ought to be all the ingredients of ideal programs. In this respect, the domain of cultural services requires careful study as a unique interdisciplinary field of thought and action. What are its distinctive problem areas? What is the relation between theory and practice? What kinds of research are peculiar to it? Etc. The responses to the CSEQ suggest answers to some of these questions, but it is clear that some theoretical work could help to structure the field more coherently.

February 1974

Dear Director:

The Cultural Service Employment Questionnaire is designed to solicit data to be included in a Final Report to be submitted to the Curriculum Center for Occupational and Adult Education of the Office of Education. Your cooperation is respectfully requested.

The information will be used to gain a picture of career possibilities in the cultural service field and to help in the planning of new educational programs.

We are especially interested to discover how much of your organization's activity is involved with educational programs. Much of the activity of cultural organizations, it would appear, is justified on educational grounds.

If you do not wish to answer the questionnaire, but would rather write us a letter, please do so.

A list of the contents of the Journal of Aesthetic Education containing the proceedings of a conference on "The Arts and Career Education" is included for your information.

Cordially yours,

Ralph A. Smith
Conference Director
"The Arts and Career Education:
Toward Curriculum Guidelines"
288B Education
University of Illinois at Urbana-Champaign
Champaign, Illinois 61820

February 1974

CULTURAL SERVICE EMPLOYMENT QUESTIONNARE

1. How many administrative and staff positions are there in your organization?

_____

2. How many of these positions involve distinctly educational responsibilities? (e.g., teaching, organizing programs in or for schools, etc.)

_____

3. Are there any openings in your organization now?

No (skip to #5) _____

Yes (go to #4) _____

Not sure _____

4. Please describe briefly the positions which are open now. Indicate title, salary, main duties, qualifications. Attach job descriptions, if available.

_____

_____

_____

_____

5. Are positions needed that presently do not exist?

No (skip to #8) _____

Yes (go to #6) _____

6. How many and what kinds of positions should there be? Please describe briefly.

_____

_____

_____

7. What are the reasons for the gap between the number of existing positions and the number of positions needed?

Budget limitations _____

Lack of qualified personnel _____

Lack of recognition that administrative personnel are needed _____

Other, please describe.

_____

_____

8. Do you anticipate the formation of any of these new positions within the next three to five years?

   No (skip to #11) _____

   Yes (go to #9 and #10) _____

   Not sure _____

9. How many such openings do you anticipate? _____

10. Please describe briefly the positions and their main duties, the salary ranges, and the qualifications necessary. Attach job descriptions, if available.

_____

_____

_____

_____

11. Do you feel that there is an adequate supply of well-trained personnel for cultural organizations generally?

   Yes (skip to #13) _____

   No (go to #12) _____

12. To which of the following reasons do attribute this lack?

   Lack of opportunity for personnel to acquire necessary training and experience _____

   Lack of planning by cultural organizations _____

   Relatively recent emergence of the arts as central to society _____

   Other, please describe briefly: _____

_____

13. In filling positions, which of the following do you usually prefer?

   Artists capable of dealing with administrative and educational problems _____

   Administrators without specific background relating directly to the arts _____

   Persons specially trained in cultural services with both formal study and some practical experience _____

14. What do you feel would constitute ideal training for staff to be added to your organization? Please use the back of this page, if necessary.

_____

Appendix III: Conference Program and Participants

The Arts and Career Education: Toward Curriculum Guidelines

Ramada Inn, Champaign, Illinois June 27, 28, 29, 1973

Wednesday, June 27

Welcome: J. Myron Atkin, Dean, College of Education, University of Illinois at Urbana-Champaign

Rupert Evans, "Rationale for Career Education"

Monroe C. Beardsley, "Aesthetic Welfare, Aesthetic Justice, and Educational Policy"

Albert William Levi, "Art and the General Welfare"

Francis E. Sparshott, "Work--The Concept: Past, Present, and Future"

Max Kaplan, "A Report on Leisure Studies"

Thursday, June 28

Presiding: Joe R. Burnett, Chairman, Department of History and Philosophy of Education, University of Illinois at Urbana-Champaign

Vytautas Kavolis, "The Institutional Structure of Cultural Services"

Joseph Bensman, "The Future of Cultural Services"

Discussion of Kavolis and Bensman papers: John Palmer and Michael J. Parsons

Presiding: Allen S. Weller, Director, Krannert Art Museum, University of Illinois at Urbana-Champaign

Panel Discussion: "Careers in the Arts and Cultural Services in Higher Education," Jack Morrison, Muriel Christison, Jack McKenzie, and participants

Friday, June 29

Presiding: Marlowe Slater, Associate Dean of Instruction, University of Illinois at Urbana-Champaign

Conference Summary: R. A. Smith

"Curriculum and Career Education in the Arts," Grant Venn, Kathryn Bloom, David Ecker, Jacob Stern, A. J. Miller, Larry J. Bailey

Conference Speakers and Participants

Arberg, Harold, Director, Arts and Humanities Program, Office of Education

Bailey, Larry J., Associate Professor, Department of Occupational Education, Southern Illinois University, Carbondale

Beardsley, Monroe C., Department of Philosophy, Temple University

Bensman, Joseph, Professor of Sociology, City College and the Graduate Center of the City University of New York

Bloom, Kathryn, Director, Arts in Education Program, JDR 3rd Fund

Christison, Muriel B., Associate Director, Krannert Art Museum, University of Illinois at Urbana-Champaign

Dispenza, Joseph, Manager of Educational Programs, American Film Institute

Ecker, David W., Professor of Art Education, New York University

Evans, Rupert, Professor of Vocational and Technical Education, University of Illinois at Urbana-Champaign

Gaskin, Leroy, Member, Board of Directors, Museum Education Roundtable, Washington, D. C.

Goldberg, Maxwell, Andrew J. R. Helmus Distinguished Professor of Humanities and Literature and Director of Continuing Liberal Studies Program, Converse College, Spartanburg, South Carolina

Hanberry, Gerald, Director, National Adult Education Think Tank Project, University College, University of Maryland

Hausman, Jerome, Consultant, Arts in Education Program, JDR 3rd Fund, and Professor, Division of Creative Arts, New York University

Hoffa, Harlan, Head, Department of Art Education, Pennsylvania State University

Jenkins, John, Associate Professor of Industrial Education, Eastern Kentucky University

Kaplan, Max, Director, Program for Leisure Studies, University of South Florida in Tampa

Kavolis, Vytautas, Chairman, Department of Sociology and Anthropology, Dickinson College, Carlisle, Pennsylvania

Kennedy, Elsie, Fine Arts and Humanities Specialist, Curriculum Development Center, University of Kentucky

Kent, Robert, Associate Professor of Art, University of Georgia

King, Edith, Associate Professor of Educational Sociology, University of Denver

Labuta, Joseph, Associate Professor of Music, Wayne State University

Levi, Albert William, David May Distinguished University Professor of the Humanities, Washington University, St. Louis

Logan, David, Assistant Professor of Art, Michigan State University

Marantz, Kenneth, Chairman, Department of Art Education, Ohio State University

McKenzie, Jack H., Professor of Music and Dean of the College of Fine and Applied Arts, University of Illinois at Urbana-Champaign

Miller, Aaron J., Associate Director for Field Services and Special Projects, Center for Vocational and Technical Education, Ohio State University

Morrison, Jack S., Associate Director, Arts in Education Program, JDR 3rd Fund

Palmer, John, Associate Dean, School of Education, University of Wisconsin at Madison

Parsons, Michael J., Department of Educational Administration, University of Utah (1972-73: Pennsylvania State University)

Paterakis, Angela, Associate Professor of Art and Art Education and Coordinator of Teaching Practicum, School of the Art Institute of Chicago

Peterson, Marla, Department of Education, and Director, Enrichment of Teacher and Counselor Competencies, Career Education Project K-6, Eastern Illinois University

Rubel, Jacqueline, New Jersey Department of Education

Simpson, Elizabeth J., Director, Curriculum Center for Occupational and Adult Education, Office of Education

Sparshott, Francis E., Professor of Philosophy, Victoria College, University of Toronto

Stern, Jacob, Associate Professor of Vocational and Technical Education, University of Illinois at Urbana-Champaign

Sunderland, Jackie, Council for the Aging, Washington, D. C., and Project Director, Center for Older Americans and the Arts

Tollifson, Jerry, Superintendent of Art, State Department of Education, Columbus, Ohio

Venn, Grant, Callaway Professor of Education, Georgia State University, Atlanta

Vogler, Daniel, Assistant Professor, Occupation Education Program, University of Michigan, and Project Coordinator, Occupational Teacher Education Programs, Michigan Department of Education